

1860
June 25
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C A T A L O G U E

OF

THE FIRST PORTION

OF

THE BEAUTIFUL WORKS,

IN OIL AND WATER COLOURS,

OF THAT VERY TALENTED ARTIST,

JAMES MATTHEWS LEIGH, Esq.,

DECEASED,

*So well known as the Head of the School of the Fine Arts in Newman
Street :*

WHICH (BY ORDER OF THE EXECUTORS)

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8, KING STREET, ST. JAMES'S SQUARE,

L.25671

On MONDAY, JUNE 25, 1860,

AT ONE O'CLOCK PRECISELY.

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May be viewed Friday and Saturday preceding, and Catalogues
had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8, *King
Street, St. James's Square.*

CONDITIONS OF SALE.

—o—

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- IV. The Lots to be taken away, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; MESSRS. CHRISTIE, MANSON and WOODS not considering themselves answerable for the correct description or authenticity of any Lot.
- V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

NOTICE.

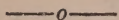
JAMES MATHEWS LEIGH, of Newman Street, who died on the 20th April last, was so well known in the world of art, both as a teacher and a critic, that a few words are justly due to his memory. Mr. Leigh was born in London in the year 1808, and was the son of Mr. Samuel Leigh, the well-known publisher in the Strand, whose "New Picture of London" passed through so many editions. Young Leigh having shown a greater taste for painting than for bookselling and publishing, was allowed by his father to study for the profession of an artist, and when he was about twenty years of age had the good fortune to be placed with the celebrated William Etty, as his pupil. He was, in fact, the only pupil ever received by Etty, as we are informed by Mr. Gilchrist in his valuable life of that great master. It was in 1828, shortly after Etty received his diploma of R.A., that young Leigh became his pupil; Etty receiving from the father a fine picture by Jordaens as the price of his instruction for a year. Etty was much in love with this picture, respecting which he wrote to one of his correspondents: "I have got into my possession a very glorious picture, by Jordaens, an old Flemish painter—a picture I have long cast a covetous eye on, but had almost given up the hope of ever possessing. I would not take five hundred guineas for it. At least it is fully worth that, and I would sooner have it. It is a Bacchanalian Revel, painted with great power; containing thirty-three figures and three animals, fruit, flowers, landscape, &c. It has fallen into my hands, as the sailors say, without firing a shot. I am delighted with it more and more." In return for this picture, which was bought in at the sale after Etty's death, not for five hundred guineas, but for eighty, Etty agreed in a letter to Mr Leigh, senior, "freely to impart information, the result of twenty-two years' study; to make over a room to the young man's use; that his own pictures, copies, &c., shall be at the latter's service; but his studio be held sacred, save when he invites the pupil thither." Mr. Leigh profited considerably from the instruction given him by Etty, not only in the practice of his art, but in forming a correct judgment of the works of others, thus assisting him to take the high position that he afterwards held as a critic and teacher. In the same year that he became Etty's pupil, Mr. Leigh exhibited three of his pictures for the first time at the Royal Academy. Two of these were portraits; the third was a composition from a Scriptural subject, "The Good Samaritan." Subsequently, he exhibited several other pictures, all of which possessed merit, and bore traces

of his having profited by the instruction of his master. After completing his term with Etty, Mr. Leigh made a tour on the Continent, and visited the principal art galleries in France, Italy, and Germany. On his return, he occupied himself for a time with literary pursuits, when his pen was indefatigably employed in artistic and theatrical criticisms for the *Times*, *Atlas*, *Magazine of Fine Arts*, &c. He also printed for private circulation "Cromwell," a drama, and "The Rhenish Album." The social talents and brilliant conversational powers of the young painter now procured him a high position in many intellectual circles, but proved a check to his industry in the practice of his profession. Before long, too, the opportunity of visiting Spain occurred to him, of which he was not slow to take advantage. It must be observed, that in both these tours, he filled his portfolio with many beautiful sketches. Upon his return from Spain, he adopted the preceptive branch of art, which he carried on with untiring zeal and energy until within a month of his death, which was a very painful one, proceeding from cancer in the mouth.

Mr. Leigh's school was well known, and was at all times well attended. In artistic society he enjoyed the reputation of being a first-rate teacher and a profound critic in matters of art; and many of our most promising painters have derived much from his system of tuition. We have been favoured with the perusal of two or three of his lectures, and can speak of them as admirably adapted to call forth the latent powers of the young artist, to impress him with the necessity of careful study and assiduity to ensure even a moderate amount of success in his profession, and to imbue him with a lofty but discriminating admiration for the works of the great masters.

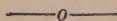
During the last twenty years Mr. Leigh exhibited none of his pictures. His eccentricity on this subject was easily comprehended by those who knew him intimately. The walls of his gallery in Newman Street, however, presented a monument of seldom equalled industry. He was also in the habit, on each occasion of meeting his pupils, of himself making a sketch of the subject chosen for study; the subjects being for the most part from Shakespeare, Sir Walter Scott, Bulwer, and other well-known writers. All these sketches, which are executed with remarkable vigour and freedom, and sometimes even with considerable finish, have been preserved, to the extent of some hundreds in number, and will shortly, as we understand, be offered to the public; together with his pictures, and a small collection of water colour drawings executed by him during his travels and on other occasions.

CATALOGUE.



On MONDAY, JUNE 25, 1860,

AT ONE O'CLOCK PRECISELY.



BEAUTIFUL FINISHED STUDIES IN OILS, BY MR. LEIGH—*Mounted on Millboard.*

- 1 Hamlet, Horatio, Marcellus, and the Ghost
- 2 Lurley. *Brilliantly coloured*
- 3 The warrener
- 4 The Crucifixion, with the Maries at the foot of the cross
- 5 St. Agnes's eve : illustration to Keats
- 6 Jephthah's return
- 7 Charles, the duke's wrestler : " As you like it " *Admirably coloured*
- 8 Venus and Adonis
- 9 Edgar and Glo'ster on the sea cliffs : from " Lear "
- 10 An Italian soldier, seated. *Very fine*
- 11 Titania and Bottom : a composition of numerous figures
- 12 St. Michael and Satan disputing for the body of Moses
- 13 Falstaff and the Chief Justice
- 14 Henry VIII. and Anne Boleyn at the ball
- 15 The Vicar of Wakefield reproving his wife and daughters for their
finery
- 16 Head of Don Quixote
- 17 Head of Sancho Panza

- 18 The lover
- 19 Columbus and his crew approaching America
- 20 A shrimper
- 21 A lady, seated in a bower. *Very elegant*
- 22 Scene from the "Pilgrims of the Rhine"—Bulwer
- 23 King John and Hubert
- 24 Hamlet and the gravedigger
- 25 Moliere reciting to his housekeeper
- 26 A young lady of Venice
- 27 Malvolio in the garden: "Twelfth Night"
- 28 A German noble, in the manner of Rubens
- 29 Falstaff reciting his exploits at Gadshill
- 30 Bernardino, Clown, and Abhorson: from "Measure for Measure"
- 31 Assassination of Henry III. of France, by Jacques Clement
- 32 Zephyr awaking Aurora
- 33 Doctor Caius and Simple: in "Merry Wives of Windsor"
- 34 Christ disputing with the doctors *A very fine composition*
- 35 Iago and Roderigo—"Put money in thy purse"
- 36 Autolycus: from "Winter's Tale"
- 37 A highlander
- 38 Judith and Holofernes
- 39 Head of an Italian lady
- 40 The Reposo in Egypt
- 41 Angelo and Isabella: "Measure for Measure"
- 42 La Belle Ferroniere
- 43 Edward IV., Richard Clarence, Margaret, and Prince of
Wales
- 44 Michael Lamburne: from "Kenilworth"
- 45 Slender courting Anne Page
- 46 Shylock and the gaoler
- 47 The prisoner of Chillon
- 48 Head of Hamlet
- 49 Benedict and Beatrice: "Much Ado about Nothing"
- 50 Sleep. *A very elegant design*
- 51 The death of Richard I.
- 52 The death of Richard II.

- 53 Head of Othello. *Very fine*
- 54 Falstaff, at Hearne's oak
- 55 The headsman
- 56 A male figure seated. *A fine life study*
- 57 A female figure
- 58 Lurley. *Admirably coloured*
- 59 A female seated on a bank
- 60 A female seated
- 61 A male figure
- 62 A reclining figure. *Very richly coloured*
- 63 A female figure at a spring
- 64 Undine
- 65 The Pall Mall Bully: temp. Charles II.
- 66 An Albanian
- 67 Burger's Leonora
- 68 Claude Rollo, and Quasimodo, "Notre Dame"
- 69 The fisherman
- 70 Romeo and Juliet
- 71 Hamlet and the Queen
- 72 William the Conqueror arresting Odo, Bishop of Bayeux. *A fine composition*
- 73 A mendicant friar seated. *Capital*
- 74 The Last Supper—capital effect of lamp light
- 75 Head of Undine
- 76 Venice, with the Bucentaure
- 77 Leporello: "Il Catalogo"
- 78 Titania
- 79 Slender and Anne Page
- 80 Peace arresting the progress of War. *A grand design*
- 81 Christopher Sly listening to the play
- 82 Head of Pistol
- 83 Romeo and the Apothecary
- 84 A boatman of the Bosphorus
- 85 Morte d'Arthur: from Tennyson
- 86 Scene from Undine
- 87 Heads of Falstaff and the Prince

- 88 Remorse. *Very fine*
- 89 A heron flying
- 90 A cavalier. *Capital*
- 91 Dogberry: "Much Ado about Nothing"
- 92 Resignation
- 93 Reflection
- 94 Bardolph, Nym, and Pistol, departing for the war
- 95 Wamba, the goatherd
- 96 The caves of Dara in Algeria—in *grisaille*
- 97 Contemplation. *A very elegant figure*
- 98 The little gleaner
- 99 A Christmas piece
- 100 Charles I., on the scaffold
- 101 A dead hare, and still life
- 102 Lalla Rookh. *Admirably coloured*
- 103 St. Bartholomew's Day
- 104 A woman of the Lake of Como
- 105 Love vanquishing Discord. *A beautiful composition*
- 106 The fencer
- 107 Heads of Viola and the Duke
- 108 An Albanian. *Very fine*

LANDSCAPES.

- 109 The Valley of the Rhone, from Münster, looking towards
Burg
- 110 Descent of the Rigi, and Lake of Lucerne
- 111 Handech Falls, near the Grimsel
- 112 Killarney—the Black Valley, and Mc Gillicuddy's Reeks
- 113 The falls of the Rhine at Schaffhausen
- 114 Cologne, from the Rhine—twilight
- 115 Falls of the Rhine, Schaffhausen
- 116 A tourmente on the ascent of the Grimsel
- 117 The peaks of Mont Blanc, from the Bridge of Sollenche
- 118 The glacier of Grundenwald—sunset

PICTURES.

- 119 An Italian gentleman, holding a letter
- 120 An oriental lady, seated
- 121 A grand classical landscape composition
- 122 Henry VIII. and Sir Thomas More, on a terrace
- 123 Queen Elizabeth and Amy Robsart, at Kenilworth
- 124 Waterlilies
- 125 The Last Supper
- 126 Christ standing before the temple
- 127 A lady, in a landscape
- 128 The Deluge
- 129 A man's head
- 130 A LADY, IN PINK, holding a bouquet
- 131 THE CYCLE OF THE WORLD : a landscape composition of
innumerable small figures. *Admirably painted*
- 132 An Italian landscape
- 133 A view in the Tyrol
- 134 JUDITH WITH THE HEAD OF HOLOFERNES. *Capitally painted*
- 135 A SPANISH LADY
- 136 NORMA
- 137 A Roman peasant woman, seated
- 138 A fisher boy
- 139 A Swiss peasant girl
- 140 A pffiffereri, of Rome
- 141 Shylock, in the Venetian court
- 142 The duel between Sir A. Aguecheek and Viola
- 143 The United Service—a Chelsea and Greenwich pensioner—a pair
- 144 A SPANISH LADY
- 145 JACOB ASKING LABAN FOR HIS DAUGHTER
RACHEL, Leah standing by. *An admirable finished work*
- 146 THE BIRTH OF VENUS. *Brilliantly coloured*
- 147 THE FISHERMAN'S WIFE
- 148 A CAVALIER WAITING FOR A DUEL
- 149 GURTH AND WAMBA—upright. *Most powerfully painted*

- 150 REBECCA ON HER TRIAL: from "Ivanhoe." *A fine composition of many figures*
- 151 A GIRL, SEATED BEFORE A PALACE
- 152 THE MEETING
- 153 LALLA ROOKH
- 154 THE FISHERMAN'S RETURN
- 155 A FRENCH FISHERMAN
- 156 A SPEARMAN
- 157 A NEAPOLITAN GIRL, with a tambourine
- 158 A FAIRY SCENE, from Burger's Leonora, with numerous figures. *Admirably painted*
- 159 A SYRIAN FIGURE, seated on a rock
- 160 HEAD OF FLORA

FINIS.

